Tanya Prochazka, cello

"Bach By Candlelight"

Friday, January 14, 2005
Saturday, January 15, 2005

7:15 pm *Pre-Concert Introduction*
by **Tanya Prochazka**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Six Suites for Solo Cello (BWV 1007-1012)

Friday, January 14, 2005

Program

Part I of the Suites for Unaccompanied Cello *(BWV 1009, 1008, 1010)*

Suite No 3 in C Major, BWV 1009 (Cöthen, circa 1730)
- Prelude
- Allemande
- Courante
- Sarabande
- Bourree I
- Bourree II
- Gigue

Suite No 2 in D Minor, BWV 1008 (Cöthen, circa 1730)
- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

Intermission

Suite No 4 in E-Flat Major, BWV 1010 (Cöthen, circa 1730)
- Prelude
- Allemande
- Courante
- Sarabande
- Bourree I
- Bourree II
- Gigue

Johann Sebastian Bach (1685-1750)

Saturday January 15, 2005

Program

Part II of the Suites for Unaccompanied Cello
(BWV 1007, 1011, 1012)

Suite No 1 in G Major, BWV 1007 (Cöthen, circa 1730)
- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

Suite No 5 in C Minor, BWV 1011 (Cöthen, circa 1730)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

Intermission

Suite No 6 in D Major, BWV 1012 (Cöthen, circa 1730)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte 1
- Gavotte 11
- Gigue

Program Notes
by Allison Fairbairn

Suites for Unaccompanied Cello
Johann Sebastian Bach
***b* Eisenach, 21 March 1685**
***d* Leipzig; 28 July 1750**

In December of 1717, Johann Sebastian Bach took up his duties as conductor at the court of Prince Leopold of Anhalt-Cöthen. Now at a Protestant court, Bach no longer had to play the organ or compose church music; instead he was expected to compose instrumental works for the orchestra he conducted. It is no surprise that the bulk of his instrumental works come from this period.

Bach uses the same basic order of dance forms in each of these suites, which parallel the English Suites for Keyboard in form, and were written around the same time, circa 1720. The *Preludes*, the only non-dance pieces in each suite, are typically the most lengthy in each set and the most demanding for the performer. The *Preludes* are regularly followed by an *Allemande*, which was originally a German stepping dance. By Bach's time the *Allemande* was no longer danced, surviving only as a kind of composed music. The characteristics retained include a moderate tempo, an even pulse and a short upbeat. The cello suites feature both known types of *Allemande*: No. 6 features an *Allemande grave*, a slower, more serious movement, and Nos. 1-5 feature the *Allemande gaie*, a jollier, faster dance form.

The French *Courante* is somewhat faster than the *Allemande*, and is often replaced by its Italian variant, the much livlier *Corrente*. The former is typically written in 3/4, 3/2, or 6/4, time, and the latter in 3/4, or 3/8 time. Although Bach uses the French term *Courante* in all six cello suites, Nos. 1-3 and 6 are actually written in the Italian style. The *Courante* forms a counterpart to the *Allemande* within the suite due to its differing tempo and metre, and its simpler rhythm. In the third suite, Bach's writing harkens back to the older form of the variation suite, with a *Courante* developed directly out of the *Allemande*.

The third dance form of the suites is the *Sarabande*. Likely of Spanish origin, these dances were initially considered quite passionate and erotic, but after spreading to England and France the character of the dance was considerably transformed into a stylized form, as the slowest movement in the suite.

Following the *Sarabande* are dances which were known in German as *Galanterien*, and were relatively late arrivals to the suite form. Retaining their dance character within the suite, these pieces became a kind of contrast to the more stylized basic dances. Inserted in the cello suites in pairs (e.g. Menuet I – Menuet II), they form a da capo form with each other; the first is repeated after

the second, taking on the role of the trio. Often the differing character is evident in a change in key as well (as in Nos. 1-3).

Pairs of *Menuets*, an old French court dance, are featured in the first two suites. In 3/4 time, with no upbeat, these dances are in a moderate tempo and usually have very little, if any, ornamentation. The *Bourrée* is also a French dance, originating in the Auvergne. Featured in suites 3 and 4, these lively, up-tempo dances are in 2/2 time with two accents in each bar and an upbeat which may consist of two eighth notes or four sixteenth notes. The last two cello suites feature two *Gavottes* between the *Sarabande* and *Gigue*. The *Gavotte*, another old French dance, has a moderately fast tempo with a kind of leaping character. Generally in 2/2 or 4/4 time, it is preceded by an upbeat of half a bar. The second pair of the *Gavottes* may take on the character of the Musette, a French shepherd's dance. The original meaning of Musette is "bagpipe," and in this dance the key tone (and sometimes the fifth) is sounded throughout the piece as a drone. An example of this can be found in the second *Gavotte* of suite No. 6.

The *Galanterien* are followed by the fourth principal dance and closing movement of the suite, the *Gigue*. The name of this dance is derived from an English nickname for the violin. The fastest movement of the suite, it appears here in 3/8, 6/8 and 12/8 time signatures, with an eighth note upbeat. These graceful, relaxed movements provide an effective closing for each suite.

Tanya Prochazka

Professor of cello, chamber music and conductor of the Academy Strings and University Symphony Orchestras at the University of Alberta, cellist Tanya Prochazka (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. A highlight of the coming season will be her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in January, 2005.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational

tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for March 2005.

In March, 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and will conduct Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in January 2005, again with the USO and the Music Department's Opera Workshop program

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released this year is "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser.

Upcoming Events

January

17 Monday, 12:00 noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

26, 27, 28 & 29
Wed, Thurs, Fri & Sat, 8:00 pm
The University of Alberta
Opera
with the
University Symphony Orchestra
Alan Ord, Director
Tanya Prochazka, conductor
Sylvia Shadick Taylor, Repetiteur
Two one-act operas
Giacomo Puccini *Gianni Schicchi*
Gian Carlo Menotti *The Old Maid and the Thief*
Admission: $10/student/senior, $15/adult

30 Sunday, 3:00 pm
Master of Music Recital
Jamie Burns, Choral Conducting
Works by Gabrieli, Rutter, Mendelssohn,
Holst, Grainger, and others
All Saints' Anglican Cathedral
Free admission

31 Monday, 12:00 noon
Noon-Hour Organ Recital
All Bach: Bach Organ Works
Featuring students, faculty and guests
of the University of Alberta
Department of Music
Free admission

February

1 Tuesday, 8:00 pm
Doctor of Music Recital
Eleni Pappa, piano
Works by JS Bach, Beethoven,
Liszt and Ives
Free admission

4 Friday, 8:00 pm
Music at Convocation Hall
Duo Majoya plays the piano,
harpsichord and organ
Marnie Giesbrecht, organ
Joachim Segger, piano
Domenico Scarlatti and Antonio Soler
Sonatas and Concertos for One and Two Keyboard Instruments
Admission: $15/student/senior,$20/adult

5 Saturday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
William H Street, Director
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Monday, 8:00 pm
Composers Concert
Featuring recent works by
U of A Student Composers
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building , University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).